



Ellison, M. (Author). (2015). Deniz Müziği: Sea Music. Composition

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MICHAEL

ELLISON

DENİZ

MÜZİĞİ

(SEA MUSIC)

SCORE (in C)

Deniz Müziği was supported and co-produced by the European Research Council (ERC) and Koç University, and was premiered at the Koç University, Late Antiquities and Byzantine Center opening, Istanbul, Turkey, 13 November, 2015, with Hezarfen Ensemble, Michael Ellison conducting. Deniz Müziği is an instrumental study for the forthcoming opera, Deniz Küstü.

This project has received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement No 648810).



European Research Council

Established by the European Commission

Deniz Müziği

Churning, tumultuous ♩=88

MP Ellison (2015)

* notated one 8ve higher than sounding

Fl. *mf* *f* 3 3

B. Cl. *mf* *mf*

Hn. *p*

C Tpt.

Ney *singing, espressivo* *f* 3

Kmç *singing, espressivo* *f* 3

Kan. [G# A B C D Eb F] *p* 3

Perc.

Vln. 1 *mf* 3 *mf* 3 *mf*

Vln. 2 *mf* 3 *mf* 3 *sim.* *sost, espress.* *f* 3

Vla. *p* 3 *fmf* *f*

Vc. *fp* 3 *fmf* *f* 3

Db. *fmf* pizz. arco

5 **A**

Fl. *mf* *f* 3 3

B. Cl. *p* *mf*

Hn. *p* *f*

C Tpt.

Ney

Kmç

Kan. *sim. free gliss over any octave*

Perc. **A**

Vln. 1 *mf* *mf* 3 3 *f* *mp* *f*

Vln. 2

Vla. *f* 3 3 *f* 3 3

Vc. *mf* 3 3 *f* *mf* *mf*

Db. *f* *mf*

[illegible]

8

Fl. *fp* 3 *fp* 3 *fp* 3 *fp* 3

B. Cl. *mf* *mf*

Hn. *mf* 3

C Tpt. *senza sord.* *f* 3

Ney *f* 3

Kmç *f* 3

Kan.

Perc. *p*

Vln. 1 *mp* *f* *p* *mf*

Vln. 2 *mf* *f* 3 *mf* 3 *mf* 3

Vla. *mp* *f* 3 3 3 3 *f* 3

Vc. *fp* 3 *f* *mf* *p* *sfz* *mf* *f*

Db. *f* *pizz.* *arco* *sfz* *p*

Detailed description: This page contains the musical score for measures 8 through 11 of a symphony. The score is written for a large ensemble including woodwinds (Flute, B♭ Clarinet, Horn, C Trumpet, Ney, Kaval, Kanun), percussion, and strings (Violins 1 & 2, Viola, Violoncello, Double Bass). The key signature has one sharp (F#) and the time signature changes from 4/4 to 3/2 at measure 9. The notation includes various dynamics (e.g., *fp*, *mf*, *f*, *p*, *mp*, *sfz*), articulations (accents, slurs), and specific performance instructions like 'senza sord.' for the trumpet and 'pizz.'/ 'arco' for the double bass. Triplet markings (3) are used throughout the score.

Fl. *fp* *fp* *f* *fp* *fp* *f*

B. Cl. *p* *mf*

Hn.

C Tpt.

Ney *f*

Kırık *f*

Kan.

Perc.

Vln. 1 *mf* *mf*

Vln. 2

Vla. *f*

Vc.

Db. *sfz* *f* *sfz*

13

Fl. *mf*

B. Cl. *mf*

Hn. *mf*

C Tpt. *mp*

Ney

Kmç

Kan.

Perc. *mf* *mf*

Vln. 1 *f*

Vln. 2

Vla.

Vc. *f*

Db. *f* *mp*

[illegible]

15

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

mf

mp

f

p

mf

mf

sf

arco

sfz

p

16

Fl. *mf* *f* *ff* *f* **B**

B. Cl. *p* *ff* *f*

Hn.

C Tpt. *p* *mf* *f*

Ney

Kmç

Kan. *ff* dampen all **B**

Perc.

Vln. 1 (arco) *staccatissimo, spicc.* *mf* *espress.*

Vln. 2 *mf* pizz. *mf*

Vla. *mf* pizz. *mf*

Vc. *mf* *f*

Db. *sfz p* pizz.

18

Fl. *mf* *p* *en dehors* 3 5

B. Cl. *mf* *f* 3 3

Hn. *f* 3

C Tpt. *f* con sord. 3 3 3 3

Ney *f* 3

Kmç *mf* *f*

Kan. *mf* *f*

Perc.

Vln. 1 *< f mp* *f p* *fmf* *fmf*

Vln. 2 arco *p < f* *fp* *fmf* *p* *mf* 3 5:3

Vla. arco *p < f* *sfz p* *mf* *fmf*

Vc. (arco) *sfz p* *fmf* 3 3

Db. *sfz* *mf* *p*

[illegible]

D

27

Fl. *f*

B. Cl. *p*

Hn. *p* *>*

C Tpt. *f*

Ney

Kmç

Kan. *f* *fp*

Perc. *f*

Vln. 1 *f* *p* *f* *p* *fp* *fp* *p*

Vln. 2 *p* *f* *p* *f* *fp*

Vla. *p* *f* *mf* *f* *p* *mf*

Vc. *f* *mf* *f* *fp* *p* *mf*

Db. *p* *mf*

poco rit. . . **D** ♩=138

[illegible]

[illegible]

51 **E**

Fl. *f* *mf* *ff*

B. Cl. *f* *mf* *ff*

Hn. *f* *mp*

C Tpt. *f*

Ney *f*

Kmç *f*

Kan.

Perc. **E**

Vln. 1 *marcato molto, staccatissimo* *pizz.* *mf* *staccatissimo* *arco* *f* *p* *fmf*

Vln. 2 *pizz.* *mf* *arco* *fp* *fmf*

Vla. *pizz.* *mf* *arco* *sfz* *p* *mf* *fmf*

Vc. *staccatissimo, spicc.* *mf* *f* *sfz* *arco* *3* *fmf*

Db. *arco* *sfz* *p*

[illegible]

58

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

singing, espressivo

f

singing, espressivo

f

singing, espressivo

f

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *f*

pp

$\text{♩} = 88$

64 **F**

Fl. *fp* 3 *fp* 3 *fp* 3 *fp* 3 23

B. Cl. *mf* *mf*

Hn.

C Tpt.

Ney

Kmç

Kan. *sim. free gliss over any octave*

F $\text{♩} = 88$

Perc.

Vln. 1 *f* *mp* *f*

Vln. 2 3 3 3 3 3

Vla. *p* 3 *fmf* *f*

Vc. 3 3 3

Db.

65

Fl. *mf* *fp* *fp*

B. Cl. *mf*

Hn. *mf p*

C Tpt.

Ney

Kmç

Kan.

Perc. *mf*

Vln. 1 *mp* *f*

Vln. 2 *mp* *mf* *mf* *ff*

Vla. *f*

Vc. *sfz* *mf* *f*

Db. *sfz* *p*

Detailed description: This page of a musical score contains staves for twelve instruments. The Flute (Fl.) part begins at measure 65 with a melodic line in treble clef, marked *mf*, followed by two triplet passages marked *fp*. The B. Clarinet (B. Cl.) plays a long, sustained note in treble clef, marked *mf*. The Horn (Hn.) part in treble clef has a melodic line marked *mf p*. The C. Trumpet (C Tpt.) staff is empty. The Ney and Kemeze (Kmç) parts in treble clef play sustained notes. The Kanun (Kan.) staff is empty. The Percussion (Perc.) part in treble clef has a single note marked *mf*. Violin 1 (Vln. 1) in treble clef has a melodic line starting with a rest, marked *mp* and *f*. Violin 2 (Vln. 2) in treble clef has a melodic line starting with a rest, marked *mp*, followed by triplet passages marked *mf* and *mf*, and ending with a note marked *ff*. Viola (Vla.) in alto clef has a melodic line marked *f*. Violoncello (Vc.) in bass clef has a melodic line marked *sfz*, *mf*, and *f*. Double Bass (Db.) in bass clef has a melodic line marked *sfz* and *p*.

67

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf

f

mf

f

f

p

f

sfz

sfz

68

Fl. *ff*

B. Cl. *p* *mf* *f* *p*

Hn.

C Tpt. *mf* *p*

Ney *f*

Kmç *fp*

Kan. *quasi gliss.* *mp*

Perc. **GLOCKENSPIEL** *mp*

Vln. 1 *p*

Vln. 2 *p*

Vla. *f* *mp* *f*

Vc. *p*

Db. *f*

71

Fl. *mp*

B. Cl. *p* 3 3

Hn.

C Tpt. *p* 3 3

Ney

Kırık *f* 3 3

Kanun *f* 3 3

Perc.

Vln. 1 *pp*

Vln. 2

Vla. 3 5

Vc. *f* 3 *molto sost.*

Db.

Detailed description: This page of a musical score covers measures 71 and 72. The instruments listed on the left are Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Ney, Kırık, Kanun, Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 71 features the Flute and Bass Clarinet with a mezzo-piano (*mp*) dynamic. The C Trumpet plays a triplet of eighth notes marked piano (*p*). The Kırık and Kanun play a triplet of eighth notes marked forte (*f*). The Viola and Violoncello have a triplet of eighth notes marked forte (*f*) with a 'molto sost.' (molto sostenuto) marking. Measure 72 continues the Flute and Bass Clarinet parts. The C Trumpet has another triplet marked piano (*p*). The Kırık and Kanun have a triplet marked forte (*f*). The Viola and Violoncello have a triplet marked forte (*f*) with a 'molto sost.' marking. The Violin 1 part has a piano-piano (*pp*) dynamic. The Double Bass part has a triplet marked forte (*f*). The score includes various musical notations such as slurs, ties, and dynamic markings.

73

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

p

mp

pp

f

6/4

G **H**

75 *staccatissimo, breathy*
marcato molto, staccatissimo
p
molto sost.
mf
p
mf
(con sord.) staccatissimo, mf
senza sord. p
mf
sostenuto p
f
sostenuto p
f
f
G **H**
pp *< > mfp* *< f fp* *p < > fp* *< f fp*
pizz. mf *pp* *< > mfp* *< f fp* *p < > fp* *< f fp*
pizz. mf *pp* *< > mfp* *< f fp* *p < > fp* *< f fp*
mf *p* *f*
pizz. mf *mf* *p* *f*

molto sost.

breathy and slightly random overblowing at 12th

32

78

Fl. *mf* *f*

B. Cl. *mf* *f* *p* *mf*

Hn. *p* *f* *mf*

C Tpt. *p* *mf* *mf*

Ney *f*

Kmç *f*

Kan. *f*

Perc. **GLOCKENSPIEL** *f* *f* *f* *f*

Vln. 1 *<f fp>* *<f fp>* *p< fp>* *<f f> pp* *<> mfp>* *<f fp>* *p< fp>* *<f fp>*

Vln. 2 *pp<> fp>* *<f fp>* *p< fp>* *<f f> pp* *<> mfp>* *<f fp>* *p< fp>* *<f fp>*

Vla. *pp<> fp>* *<f fp>* *p< fp>* *<f fp> pp* *<> mfp>* *<f fp>* *p< fp>* *<f fp>*

Vc. *mp* *f* *mf* *p* *f*

Db. *mp* *f* *mf* *p* *f*

80

Fl.

mf *f*

B. Cl.

mf *f*

Hn.

5

C Tpt.

Ney

Kırık

Kanun

Perc.

f *f*

Vln. 1

< f fp > (f fp) p < fp > (f f)

Vln. 2

pp < fp > (f fp) p < fp > (f f)

f

Vla.

pp < fp > (f fp) p < fp > (f fp)

Vc.

mp *f*

Db.

mp *f*

33

82

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

SV

3

p

9

ff

p

mf

ff

5

9

f

p

ff

ff

ff

SV

3

p

9

f

p

SV

3

p

9

f

p

SP

mf

ff

84 **I** $\text{♩} = 100$

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

J $\text{♩} = 100$ **Strident** *take piccolo*

ppp

pp

ppp

f *secco* *[3]* *3* *3*

p

ppp

f *secco, harmon mute 1/2* *[3]* *3* *3*

muffle strings with LH

p

ppp

f *secco, percussive muffling* *[3]* *3* *3*

VIBRAPHONE **J** $\text{♩} = 100$ **Strident** *hard mallets, secco, little or no pedal*

muffle strings, just air sound

ord. secco *[3]* *3* *3*

pp

ppp

ppp

pp *ASP* *muffle strings, to just air sound* *ppp*

arco *pp* *3* *3* *p* *mf* *pp*

arco *pp* *<* *>* *pp* *<*

Musical score for measures 98-101. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn.), C Trumpet (C Tpt.), Ney, Kaval (Kmc), Kanun, Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Measures 98-99:** Fl., B. Cl., Hn., C Tpt., and Perc. have melodic lines. Fl. has triplets and slurs. B. Cl. has triplets and slurs. Hn. has a triplet. C Tpt. has triplets and slurs. Perc. has a triplet.
- Measure 100:** Fl., B. Cl., Hn., C Tpt., and Perc. have rests. Vln. 1, Vln. 2, Vla., Vc., and Db. enter with melodic lines. Vln. 1, Vln. 2, Vla., and Vc. have triplets and slurs. Db. has a triplet.
- Measure 101:** All instruments continue their melodic lines. Fl., B. Cl., Hn., C Tpt., and Perc. have triplets and slurs. Vln. 1, Vln. 2, Vla., Vc., and Db. have triplets and slurs.

105

Fl. *ff* *f* *f* *8va loco*

B. Cl. *ff* *f* *f* *f*

Hn. *ff* *f*

C Tpt. *f* *1/2*

Ney *f*

Kmç *f*

Kan. *f*

Perc. *ff*

Vln. 1 *ff* *f* *f*

Vln. 2 *ff* *f* *f*

Vla. *ff* *f* *f*

Vc. *ff* *f* *f*

Db. *ff* *f*

113

Fl. *f* *pp* < *mf* *pp* *3*

B. Cl. *f* *pp* < *mf* *pp* *3* *fp* *pp* < *mf*

Hn. *pp* < *mf* *pp* *3* *pp* *pp*

C Tpt. *f* take straight mute *pp* < *mf* *pp* *3*

Ney

Kmç *p*

Kan. with flesh of fingers (trem.) *ppp* < > < >

Perc. *K* ♩=48 Tranquillo

GLOCK

Vln. 1 *pp* < *mf* *pp* *3* *pp* < *mf*

Vln. 2 *pp* < *mf* *pp* *3* *pp* < *mf*

Vla. *pp* < *mf* *pp* *3* *pp* < *mf*

Vc. *pp* *pp* < *mf* *pp* *pp* *pp* < *mf*

Db. *fp* *pp* < *mf* *pp* < *mf*



♩=96 steady, pulsating

L

122

Fl. *pp*

B. Cl. *pp*

Hn. *pp* *mp pp*

C Tpt. straight mute *pp*



Ney *pp*

Kmç *pp*

Kan. *pp* *p* *A*

♩=96 steady, pulsating

L

Perc. *pp*

Vln. 1 *pp* *pp* *mf* *pp*

Vln. 2 *pp* *mf* *pp* *SV* *pp*

Vla. *pp* *en dehors: mp* *pp* *mf* *pp*

Vc. *pp* *pp* *mf* *pp*

Db. *pp* *pp* *mf* *pp*

136

Fl. *f* *ff* *pp* *mf* *f*

B. Cl. *p* *f* *pp* *f*

Hn. *f* *pp* *f*

C Tpt. *p* *f* *pp* *mf*

Ney *mf* *pp* *f*

Kmç *f* *mf* *ff* *pp* *ord.* *sim.* *f*

Kan. *f* *mf* *ff* *pp* *f*

Perc. *f* *mf* *ff* *pp* *Leod. sim.* *ppp* *f*

Vln. 1 *ff* *pp* *pp*

Vln. 2 *ff* *pp* *SV* *f*

Vla. *ff* *pp* *f*

Vc. *ff* *ff* *f*

Db. *ff* *pp* *Sul A, D* *mf* *ff*

141

Fl. *ff* *p* *pp* *pp* *p*

B. Cl. *ff* *p* *pp* *p*

Hn. *ff* *p* *pp* *pp* *p*

C Tpt. *ff* *p* *pp* *senza sord.* *pp*

Ney *ff* *p*

Kmç *ff* *mf* *p* *ord.* *SP*

Kan. *ff* *mf* *p* *M*

Perc. *ff* *p* *mf* *pp* *Red. sim.*

Vln. 1 *ff* *p* *pp*

Vln. 2 *ff* *p* *pp*

Vla. *ff* *p* *pp* *(sim/sim)*

Vc. *ff* *p* *pp* *Sul A, D*

Db. *p* *pp* *Sul A, D*

149

Fl. *mf* *f* *f* *ff*

B. Cl. *f* *pp*

Hn. *f* *p*

C Tpt. *mf* *p*

Ney *f* *ff*

Kmç *f* *ff*

Kan. *f* *ff*

Perc. *f* *ff*

Red.

Vln. 1 *ff* *mf* *leggero (spicc.)* *f*

Vln. 2 *f* *ff* *mf* *f*

Vla. *f* *ff* *mf*

Vc. *ff*

Db. *mf* *ff*

152

Fl. *f* 3 *ff* *pp*

B. Cl. *f* *p*

Hn. *mf* *pp*

C Tpt. *con sord.* *p* *f* *p* *pp*

Ney *mf*

Kmç *f mf* *ff* *mfp*

Kan. *freely gliss from these pitches* *mf*

Perc. *f mf* *ff* *mf* *pp*

Vln. 1 *ff* *pp*

Vln. 2 *ff* *pp* Sul D, G

Vla. *ff* *pp* (sim) Sul D, G

Vc. *f* *sim.* *pp* Sul D, G

Db. *f* *free harmonic gliss over whole string sul A*

156

Fl. *f*

B. Cl. *mp* *f*

Hn. *ff* *mf* *pp* *p*

C Tpt. *mf* *pp*

Ney *mf* *free harmonic gliss on concert E# harmonics series* *p* *pp*

Kmç

Kan.

Perc. *secco* *mf* *p* *pp*

Vln. 1 *ff* *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Sul G, C

Vc. *f* *ff* *p* *pp*

Db. *pp*

47

[illegible]

162

Fl. *f* 3 *ff*

B. Cl. *pp* *ff*

Hn. *cuivré* *ord.* *mf* *pp*

C Tpt. *p* *f* *p*

Ney *mf*

Kmç *f mf* *ff*

Kan.

Perc. *f mf* *ff* rit.

Vln. 1 *ff* *p* < >

Vln. 2 *ff* *p* < >

Vla. *ff* *pp* *p* < >

Vc. *f* *p* *p* < >

Db. *spicc.* *p* *p* < >

50

Meno mosso $\text{♩}=32$ ($\text{♩}=63$)

168

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

N

mf p >

mf p >

ppp

ppp

mf > *pp*

p

mf > *pp*

f mp <

p

GLOCK

CROTALES

mp

mp

SV

pp

pp

SV

mf p

pp

semplicé, sotto voce

p

semplicé, sotto voce

p

> <

> *pp*

pp

pizz.

pp

p < *f* *p*

pp

174 *espress.*

Fl. *p* \leq *mf*

B. Cl. *espress.*
p \leq *mf* *p* *pp*

Hn. *serenely*
pp

C Tpt.

Ney *espress.*
mf \leq *mf*

Kmç *mf* \leq *p* \leq *mf* *p* *p* *mf*

Kan. *espress.*
p \leq *mf*

Perc.

Vln. 1

Vln. 2 *espress.*
p \leq *mf* *p* *p*

Vla. *espress., sost.*
p \leq *mf* *p* *p*

Vc. *espress.*
p \leq *mf* *p* \leq *mf* *p* *p* *pp* *p*

Db. *p*

180

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mf p >

espress.

pp

semplificè, sotto voce

pp

ppp

pp

mf

pp

p

mf

pp

espress.

mf

pp

espress.

espress.

SV

p

mf p

espress.

p

pizz.

pp

O

GLOCK

187

Fl. *mf p* *espress.* *p* *mf*

B. Cl. *espress.* *p* *mf*

Hn.

C Tpt. *serenely* *pp*

Ney *espress.* *mf*

Kmç *poco espress.* *f* *mp* *mf* *p* *mf* *p* *p* *mf*

Kan. *espress.* *p* *mf* *mf*

Perc. **CROTALES** *mp*

Vln. 1 *mf p* *espress.* *p* *mf* *p* *p*

Vln. 2 *espress., sost.* *p* *mf* *p* *p*

Vla. *espress.* *pp* *p* *mf* *p* *p* *mf* *p* *mf p* *pp* *p*

Vc. *pp* *p* *pp*

Db. *p* *pizz.* *p*

193

Fl.

B. Cl.

Hn.

C Tpt.

Ney

Kmç

Kan.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

mp

espress.

p

f

mf

pp

arco

CROTALES

199 **P** **Q**

Fl. *pp*

B. Cl. *pp* *bisbigliando*

Hn. *use alternative fingering* *pp* *pp*

C Tpt. *con sord.* *pp*

Ney *pp* *pp*

Kmç *pp* *pp*

Kan. *pp* *pp* *A*

Perc. **P** **Q**

Vln. 1 *pp* *p* *pp*

Vln. 2 *pp* *p* *SV* *pp*

Vla. *pp* *p* *SV* *pp*

Vc. *pp* *p*

Db. *pp* *Sul A, D*

205 R *breathy*

Fl. *ppp* *pp* *pp* *p*

B. Cl.

Hn. *mp* *pp*

C Tpt. *pp*

Ney *mp*

Kmç *mp*

Kan. *mp*

Perc. R VIBRAPHONE *pp* *mp*

Vln. 1 *ord.* *pp* *mp*

Vln. 2 *ord.* *pp* *mp*

Vla. *ord.* *pp* *mp*

Vc. *ord.* *pp* *mp*

Db. *ord.* *pp* *p* *mf*